

MARCH 1951 • VOL. 9, NO. 3

  
**Capitol**  
REG. U.S. PAT. OFF.

# NEWS

**YMA SUMAC**

"Such voices happen  
only once in a  
generation"



Dave Dexter's  
**surface noise**



### So You Wanna Make Records?

"Just how does a young singer go about getting an audition from a big record company?" Billy Johnson writes. "I live in Atlanta. And I have no way of getting to Hollywood or New York to show what I can do."

True, true. Yet most of the waxworks will listen to a home-made acetate disc, no matter how crude it sounds. Here are a few tips one should follow in submitting an audition platter:

First, the record company is not responsible for anything submitted. And that goes for songs, song ideas and album suggestions as well as audition biscuits. Don't expect to have your material returned—hundreds of entries are received every day and it is physically impossible, as well as unfeasible from the financial standpoint, for the discery to sort out, keep track and return everything unsolicited that the postoffice trucks deliver so regularly.

Second—and this could easily be first—label everything submitted with care. At least half the songs and records sent to Capitol are not identifiable—our trash baskets fill up fast with poorly-marked entries.

Be patient. It takes time, lots of time, to carefully check over unsolicited tunes and demonstration discs. If they are well above average, you'll hear from the record company within 30 days. If they are unimpressive, you may get no answer at all, ever. We can't—although we wish we could—report on everything sent us. If we tried to, we'd never get a record made.

Unpublished songs cannot be considered. Get them published, then we'll gladly consider them for recording.

That's the way to do it. Hardly any big time talent was born and trained in New York and Hollywood. The greatest stars, singers, musicians, actors—even the men and women who produce, engineer, publicize and hustle out and sell the records—have come out of America's small towns, off the farms, from cities and villages far distant from Broadway and Sunset Boulevard.

Follow the rules and you'll have your chance, too.

—Dave Dexter, Jr.

### CAPITOL NEWS

# Artists Put Show On Road

## O'Connell Beats Robins North

Helen O'Connell who retired to occupation housewife at the time when she was polled America's top femme vocalist will augment her already successful comeback on records with personal appearances during the month of March.

Helen will drop the latch on her Brentwood California home and trek to Boston to open her four week tour at Loew's State on 1 March. Dates follow at the Capitol, Washington, D. C. opening on 8 March; Loew's Cleveland, 16 March, and Loew's Stanley, Pittsburgh, 23 March.

Helen will share the headline spot on all engagements with Vic Damone who has just finished "Rich, Young and Pretty" at Metro Goldwyn Mayer. Helen has sung no duets since her popular etchings with Bob Eberly when that team warbled for Jimmy Dorsey.

Helen hopes to spend a week in N. Y. before starting tour.

## Anthony Springs In Meadowbrook

Ray Anthony's band winds up a long string of one nighters with a week's stand at the Click in Philadelphia. On March 16 Anthony opens at Frank Daly's Meadowbrook for an indefinite stay. The band has been set for the Cafe Rouge in New York's Hotel Statler during the summer months and expects to trek back to the West Coast in the fall, opening with an engagement at the Hollywood Palladium.



Can't stack those dishes this time. Pretty Helen O'Connell winds up the household chores before leaving on a four week personal appearance tour.

## Nero Burns Up Highways

Paul Nero packs his hot fiddle and hits the road for a series of one nighters and promotional engagements during the months of March and April. Paul will hit most of the bigger cities in a tour that will take him from Los Angeles to New York and back again. Dallas, Oklahoma City, St. Louis, Cincinnati, Pittsburgh, Detroit, Cleveland, Chicago, Des Moines, Denver and Salt Lake City are on the agenda.

The jazz violinist who once held down first chair with the Pittsburgh Symphony will ramble across the country alone.

A violin virtuoso as well as an accomplished composer, Paul's work has attracted the interest of long hairs and boppers alike.

## Kay Starr No "Laziest Gal"

Winding up her role in Hal Stanley's musical picture, "Come Out Singing," late in February, Kay Starr planed out of Hollywood to pick up the personal appearance tour of Eastern cities begun in January.

Kay will give the early-spring thaw treatment to citizens of Toronto, Canada. She opens there at the Casino Theatre first week in March then moves on to shorten the winter in Buffalo, N. Y. where she'll play Town Casino.

The unique style of the Memphis Miss has provided audiences with a lift that's been missing since Sophie Tucker was a girl. The evidence: Kay's boff performance at the Paramount, N. Y.

Sandwiched among theatre dates, club dates, recording sessions and picture commitments Kay has made TV appearances with Paul Whiteman, Don Ameche, Jack Harder and Bob Crosby.

## Nat "King" Cole Sleds Northward

Nat King Cole heads for the real cool country after winding a week's engagement at the Club Harlem in Philadelphia, March 12 through 18. From the Friendly City Nat takes his group to the Diana in Montreal for two weeks then pushes on to Standish Hall Hotel, Quebec.

## Nellie Wraps It Up

Nellie Lutcher carries her late February engagement at the Paramount Theatre, New York on into the first two weeks in March, then it's a rest for Nellie.

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**Capitol news**

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There's a deal cooking between Universal Pictures and Spike Jones in which Mr. Jones would star in the story of his own life (tentatively titled, "The Spike Jones Story"). If the picture gets into production an unprecedented number of "crummy" cracks about Mr. Jones not being the type may be expected.

Opening on April 23rd, Muggsy Spanier and his combo will take over San Francisco's Hangover Club for a four week stand . . . Edmund O'Brien, it is reported from a source close to his press agent, is taking singing lessons because he wants to keep up with his wife, Olga San Juan . . . Doris Day's brother Bill in Hollywood from Cincinnati to act as her record promotion man . . . Dick Haymes plans to do the stage musical, "Marco Polo," as his next venture . . . Faye Emerson and Skitch Henderson will emcee the Easter parade along N. Y.'s 5th Avenue for NBC Television . . . Variety reports that the American Legion dropped \$650,000 on their musical revue, "Red White and Blue," and have hired auditors to find out why . . . Maggie Whiting worked as a press agent for the premiere of "Mudlark," Irene Dunne's latest starring pic. Proceeds from the premiere went to St. John's Hospital in Los Angeles . . . Ralph Flanagan's show for the Army recruiting service will not emanate from Army installations hereafter because the commercials, pitches asking young men to enlist, met with such "unenthusiastic" response from the soldier audiences . . . Dean Martin thinks he ought to make the 10 best dressed list this year with, Dean

says, 50 suits pending . . . from the computers of such fascinating miscellany comes the word that Betty Grable will be seen against 92 different backgrounds in her new picture, "Meet Me After the Show" . . . Bing Crosby and Judy Garland set to co-star in musical about a songwriter who tries to keep his kids out of show business . . . Olga San Juan set for lead in Broadway musical, "Paint Your Wagon" . . . To match, "How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life," Walter Winchell offers his favorite song title, "If It Wasn't For Your Father Would Your Mother Be Your Mother? So Remember Dad On Mother's Day." Personally, we cotton to "If."



Jolaine Ewing about to lower the boom on sister Jean who makes with the pear shaped tones. The Texas girls have done outstanding work with Gordon MacRae and will be featured on their own records.

# Yma Sumac Story Fabulous

## Peruvian Singer's Life Story Unusual as Her Great Talent

You probably wouldn't believe it if we told you. But it's like this.

Writing about canaries and chirps has been our job for years. It's easy. First, get the angle, then trot out the cliches: "smash," "sensation," "a gal with a great gate who stops the show and has a 40 mule train pull." (She also loves her mother and tends peonias in cute shorts.)

Now we have to write about Yma Sumac. We start with a sheet of copy paper and a tired typewriter, like always.

That was two days ago. And this morning that paper was still as white and unsullied as a platter of Yogurt.

What's wrong? What's so different about Yma Sumac? That's what we've been asking. And maybe we know the answer now. Maybe not.

Anyhow, we're sure of one thing. The Yma Sumac story is true. You don't wisecrack about her and you don't build "angles." Because her own life and her voice—her appearance and personality — make such a terrific story that the trick is to get somebody to believe you when you try to put it into just plain United States English.

We won't dwell on Yma Sumac's voice, because if you haven't heard it, you will soon. Over a hundred thousand of her first album, "VOICE OF THE XTABAY," have been sold, and disc jockeys are loading the ether with her four and a half octave range which critics say "soars into the acoustic strato-

Yma Sumac stopped the show, then stopped the traffic when she tried to leave the theater.

Here's the way we see it: There's a mystic aura about Yma Sumac. Her mother, Atahualpa, is a full-blooded Inca, directly descended from the Inca rulers. (The last of the Inca kings, executed by Pizarro, was Atahualpa. This unhappy event occurred over four centuries ago near Ichocan, Yma's native town, 16,000 feet high in the Andes of Peru).

Yma's father is part Spanish, and is a principal authority on civic affairs of the State of Cajamarca. Yma was the youngest of six children, and according to Inca legend, the royal line is passed on through the youngest child, on the theory that such a child benefits from the experience and wisdom of the eldest of the family. She is thus revered as a princess royal and spiritual leader by the mountain people of Peru, and occupies a unique position in Inca religion. The natives called her "Princess in the Service of the Sun God." They referred to her low register as "Voice of the Earthquake" and her highest peak as "Voice of the Birds." When she left her native Andes highlands, there was almost an uprising among the Indians over the loss of their revered ritual singer.

It's thrilling to hear Yma Sumac sing. It's even more thrilling to spend some time in her presence, realizing that there is rare beauty — a personality, genuine and inspiring, that brought a new dimension to the world of music and entertainment.

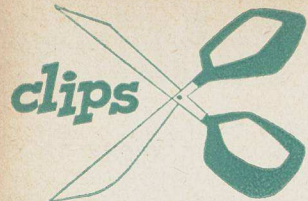
It's like we said. There's more to it than an amazing voice, a beautiful woman. She has a quality beyond personality that is, if you will, mystic, a tracing in time that goes back to the ancient Atahualpa, the Virgins of the Sun God, the legend of "the Bird who became a woman."



YMA SUMAC:  
MYSTIC QUALITY

sphere or plumbs sub-contralto depths with equal ease."

But more than her amazing voice is sending thousands of enthusiastic admirers to the stage door, hoping for a closer look, an autograph, maybe, or just to be near her for a fleeting moment. And we're not talking about just teen-age fans, either. At her first concert, in the Hollywood Bowl, the mass of frantic admirers ran the gamut from kids to grey haired guys and sweet old ladies—with all stops in between. At the Roxy, in New York,



Franz Liszt, no less a diplomat than a musician, had a stock reply for young ladies, particularly pretty ones, who demanded unmerited praise of their talents.

"Maestro," the young things would shyly inquire, "do you not think I have a good voice?"

"Ah, my dear young lady," Liszt would reply, his voice ringing with enthusiasm, "good is NOT the word!"

Irving Hoffman in the Hollywood Reporter.

In a column describing a conversation about "John and Marsha":

*"It's just a mere case of a guy and a dame calling each other. Is that right?"*

*"That's right," a press agent said.*

*"But," he cried, banging his fist on the table, "if you happen to have a dirty mind, that record is a disgrace."*

Paul Coates in the L. A. Daily Mirror.

"I just play the way I feel, and I always feel the tune. A lot of musicians are putting Lombardo down and they don't feel the song at all. They just want to make weird sounds and call it 'How High the Moon'."

Eddie Heywood in Downbeat.

The reason the UN hasn't proper harmony is because there's too much brass in the Russian section. (Maxwell Drake)

Irving Hoffman in Hollywood Reporter.

The American public likes corn—corn on the cob, popped and in their entertainment. It's a staple dish that nourishes the body and mind. It's relaxing and stimulating and it isn't likely to be discarded for fancier dishes.

Florabel Muir in the L. A. Mirror.

## "Snapshots" Shuttters McHugh: Ralph Staub Cameras Catch Composer's Surprise Party

Columbia Pictures' outstanding short subject, "Screen Snapshots," unofficial biographers of Hollywood's famous, joined filmville celebs in honoring Jimmy McHugh. Ralph Staub, "Snapshot" producer, had his camera and sound crews set up in record time after Jimmy's friends hollered their "surprise!" "Screen Snapshots" picture of the event soon to be released, will play in 5,400 theatres over America.

Jimmy McHugh, one of America's top composers, turned his 27th year writing tunes that have been consistent favorites with the public. The affable Irishman hasn't kept count of the years. He says he just tries to stay ahead of them. The freshness of his tunes indicates that he has succeeded. To celebrate the beginning of Jimmy's 28th year in song writing his friends surprised him with the party. Joan Fontaine, Shelley Winters, Dorothy Lamour, Arlene Dahl, Rhonda Fleming were among the film colony celebrities who joined Frank DeVol, Helen O'Connell, Peggy Lee and innumerable other outstanding musical artists in celebrating Jimmy's anniversary.

Jimmy's first job was with the Boston Opera House as office boy. Moving to New York, Jimmy went to work for the Irving Berlin Publishing Company as a piano player. Within the year he was writing songs, getting them published and played. Among his early hits were, "When My Sugar Walks Down the Street," and "I Can't Believe That You're in Love With Me," both composed for Harlem's famous Cotton Club Revues.

In 1927 Jimmy met Dorothy

Fields. Her ability to create show stopping words allowed Jimmy more scope in developing new ideas than he had when writing for the publishing houses of that time. The Broadway showmen demanded originality. "Blackbirds of 1928," the last Ziegfeld Midnight Revue which brought Maurice Chevalier to America, "International Revue" starring Harry Richman and Gertrude Lawrence—these shows and many others bear the credit line, "words and music by Jimmy McHugh and Dorothy Fields."

In 1936 Jimmy teamed up with Harold Adamson. Their collaboration has been responsible for such hits as "You're a Sweetheart," "Where Are You," "I Couldn't Sleep a Wink Last Night," "A Lovely Way to Spend an Evening," "Comin' In on a Wing and a Prayer." Jimmy and Harold also did the score for Mike Todd's "As the Girls Go," starring Bobby Clark.

As a tribute to Jimmy's contribution to American Music, Frank DeVol arranged a symphonic portrait of Jimmy woven around seventeen familiar McHugh tunes. The DeVol interpretations have been recorded and packaged in an album.

Top: Shelley Winters and Jimmy McHugh join in a hand warming conversation. Center: Frank DeVol chats with film star, Rhonda Fleming. Bottom: Ralph Staub, producer of Columbia Pictures' "Screen Snapshots."



### SHIRTS: SWEAT AND BOILED

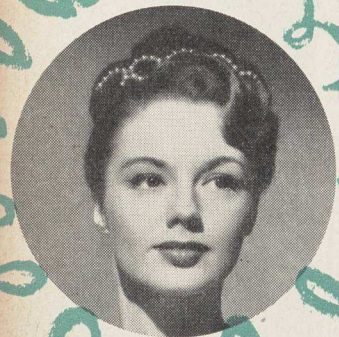
Hollywood gatherings are often of a formal or an informal nature either or both, as the case may be. The studious peacefulness of gentlemen pictured speaks for the well learned attitude, live and live. Sporting the sweatshirt with the shapeless drape, pinch and dropped shoulder line is Eden Ahbez, composer of "Nature Boy." Eden has been acting as conductor-composer on his latest compositions. Nat "King" Cole, in tux, has not recorded any of the Ahbez tunes since "Nature Boy," but did equally well with "Mona Lisa." His recording being held chiefly responsible for the Academy Award nomination which the Livingston-Evans tune has received. (At the writing "Mona Lisa," from the picture, "Captain Carey, U. S. A." being quoted in Hollywood as an even money choice to cop the Academy Award.)



# Younger than Springtime



**The blossoming talent** of these youngsters can of springtime into the musical world. Already proven artists, the end youth, the freshness in their work has a lift welcome in show any time of year. Top left: Johnny Parker, rising night club singer and artist. Top right: Metro-Goldwyn-Mayer's great find, Debbie Reynolds 18, Debbie is Hollywood's best bet for future stardom. Bottom left to right: This pert strawberry blonde is Virginia Gibson who has much attention in Warner Bros.' "Tea For Two." • Winner of the Kent Auditions, Eileen Christy is accomplished, intelligent, appealing. • Lindy Doherty has a warm, individual singing style parts from standard vocal vogues. • With a haunting tone the sweet, Mary Mayo's singing made music critics reach for top draweratives. • In Metro's musical, "An American in Paris," the piquant Len is Gene Kelly's dancing partner. The French Miss good. • The wilted bud is Stan "John and Marsha" Freburg, of many voices Stan has a natural comedy approach as unanny Kaye or Henry Morgan.



# Western Hits!

'The Shotgun Boogie' - Tennessee Ernie

'Hot Rod Race' - Ramblin' Jimmie Dolan

'New Rovin' Gambler' - Hank Thompson

'Don't Make Love to Mary' - Tex Williams

'A Broken Heart + a Glass of Beer' - Hank Thompson

'Chain Around My Heart' - Bob Atcher

'Lost Love Blues' - Ramblin' Jimmie Dolan

'I'll Sail My Ship Alone' - Jimmie Dolan

'Butane Blues' - Gene O'Quin

'Rye Whiskey' - Tex Ritter

## "Tennessee Waltz" Feudin' Music

### Acuff and Tubbs Firms Tangle

By "BEEP" ROBERTS

What promises to be the biggest wrangle in the Western music field was begun when the Ernest Tubb Music Company published their own identical sheet music edition of "Tennessee Waltz." The tune, reported to have sold 1,000,000 sheet music copies and 3,000,000 records, had already been published by the Acuff-Rose Music Company. Tubb's claim to "Waltz" is based on the assertion that Red Stewart was under exclusive contract to them when the song was copyrighted in 1948. Red gets the sole credit for writing words and music on the Tubb's version. Acuff-Rose splits credits between Pee Wee King and Red. Acuff-Rose base their claim on the premise that either collaborator on a song can make a binding agreement with a publisher.

Capitol's Western page is proud to present an aspiring new artist to its 1951 roster—Speedy West, whose guitar work you all heard on Ernie's rendition of "I'll Never Be Free."

A Missouri boy Speedy sold his 200 acre farm and came to the coast to play professionally in 1946. His first break was with Red Egnor and the Shamrock Cowboys. In 1947 Speedy went with Spade Cooley to play at the Santa Monica Ballroom. Then Speedy joined Cliffie Stone's "Hometown Jamboree" and made several recordings with Tennessee Ernie. Speedy and his wife live in Van Nuys with their son, and besides his Capitol records, Speedy does a one-hour radio show daily with "Hometown Jamboree."



Dorothy and Tex Ritter get some excitement from children's book, "Punchy," but those old cowpokes, sons Jonathan and Tommy, take it all in stride. Photog corralled Ritter family at Tex's San Fernando Valley ranch in California. Tex will visit Maryland on a p.a. tour during March.

"Hometown Jamboree" recently played host to 17-year old Sandra Grafman "Miss Liz" of 1951. She had been awarded a trip to California's glamour city by Bridgeport radio station WLIZ. Tennessee Ernie, Cliffie Stone, and Eddie Kirk welcomed her.

After finishing his tour in Baltimore this month, Tex Ritter will be appearing at a series of dances throughout Maryland.

Tennessee Ernie is off on another tour to spots in Northern California and Oregon after a one night appearance in San Diego on March 30 at the Russ Auditorium. During the first part of April, Ernie will play audi-

toriums and ballrooms in Eureka, Calif., Medford, Ore., Coquille, Ore., Albany, Ore., Eugene, Ore., and Klamath Falls, winding up this series of PA's on April 14th.

Minnie Pearl of "Grand Ole Opry" has written us that the weather sure is different in Baltimore than in Southern California. She went on to say that her recent visit to Calif. was just too brief, and she's presently making vacation plans to come out this way again.

A thought for all to remember. "Of all the things you wear, the most important — your expression — costs nothing."



Aura San Juan, 17-year-old sister of Olga San Juan, has been signed by Jan Garber to handle the vocal chores with featured baritone, Roy Cordell . . . Blossom Seeley, one of the late vaudeville's great jazz singers, will have her life story brought to the screen in "Somebody Loves Me." Betty Hutton gets the Seeley role . . . Mindy Carson's picture deal with 20th-Century Fox cancelled by mutual consent. Studio couldn't find suitable part for the lass who looks so much like Ingrid Bergman . . . Shelley Winters sings two ditties in Paramount's to be retitled, "An American Tragedy" . . . Gloria De Haven has a new contract at 20th Century-Fox permitting her to make unfilmed TV appearances . . . Vic Damone will be teamed with Esther Williams and Vera Ellen in Metro's forthcoming musical, "Skirts Ahoy." Esther, according to MGM's suit tabulating department will wear 15 changes of bathing suits in "Texas Carnival." A lot of Jantzen glancing . . . Among those the American Legion honored for their labors in entertaining service men were: Bob Hope, Frances Langford, Doris Day. Special posthumous citation went to Al Jolson . . . Sheila and Gordon MacRae moved into their new Encino home . . . Fuzzy Knight, remembered for his unique vocalizing on "Trail of the Lonesome Pine," and his character comedy, joins Whip Wilson in a series of chase westerns for Monogram . . . Jerry Colonna will star in program musical, "Kentucky Jubilee." . . . from the airborne adenoids file: in a review of the Copacabana, N.Y. show, critic stated in "Downbeat," "June Hutton came through the ordeal with flying tonsils."



Jaye P. Morgan, just signed by Frank De Vol to handle vocals with his Music of the Century Band, laughs at one of the boss's jokes.

## DeVol Ropes Jaye P. Morgan To Contract

Frank DeVol has signed a new thrush for his "Music of the Century" band. She is 19-year-old Jaye P. Morgan. Last with the Hank Penny's western ork, Jaye P. was discovered by DeVol when she was singing over local radio station KFWB. DeVol had invited Helen O'Connell to join his band for the run of the engagement at the Hollywood Palladium. While Helen was holding the featured spot during the dance hall stand DeVol auditioned more than 100 aspiring vocalists. He heard Jaye P. singing while driving to a recording date.

In the vital statistic category, Jaye P. carries 107 pounds in an altitude of 5'3½" distributing the poundage within the following circumferences: hips 34", waist 23", bust 36". She's a red head.

## Red Norvo Climbs Out on The "All Time" Limb

The late Bix Beiderbecke and Louis Armstrong were the best jazz trumpet players of all time and Benny Carter is the finest altoist.

That's what Red Norvo thinks at least. In a feature in the Los Angeles Mirror last month, cleft by Roger D. Beck, Norvo prominently listed his "all time all-star" jazz combo. The group also includes Sid Catlett, drums; Ted Wilson, piano; the late Jim Blanton, bass; Coleman Hawkins, tenor sax; Benny Goodman, clarinet; Jack Teagarden and the late Jimmy Jones, trombones, and the late Charlie Christian, guitar.

"I'll probably make a lot of enemies with this lineup," Norvo said. He also said that the trend in '51 is back to dance music. "But jazz will never die as long as there are musicians—it is the outlet for expressing creative desire."



Gene Gravelle, KYW's personal disc jockey, is known around Philadelphia as "young man with a yawn." He starts the day at six and singing a pop song.

body to Glen Gray's famous recording of "Sleepy Time Gal." Gene programs his show to his own taste. No polls and no requests and the listeners like that way. In radio since 1940, Gene comes from a long line of show folk. His mother and father were both circus people and he spent a few seasons under the big top himself. He's married and the father of three small ones—the latest just one week old.



## Paul Whiteman was America's most renowned

bandleader for many years. He was born in Colorado, learned music from his father, the late Wilberforce Whiteman, and launched his first dance orchestra shortly after he was honorably discharged from the U. S. Navy following World War I, in California.

But for all the years that White-Jack Teagarden and the late Jimmy Jones, trombones, and the late Charlie Christian, guitar.

Those were the years that Pops in '51 is back to dance music. "But jazz will never die as long as there are musicians—it is the outlet for expressing creative desire."



## 'way back when...

memorable artists who made music history

right, is "Goldie." Mike Pingitore stands to the right of Whiteman.

This was "the" band. During '27 and '28, Bing Crosby, Jimmy and Tommy Dorsey, Joe Venuti, Eddie Lang, Red Nichols, Steve Brown, Harry Barris, Skin Young, Ferde Grofe and Bill Challis also

## Paul Whiteman's 1927-28 Band

were all in and out of the PW troupe, which normally shaped up with 34 musicians and singers.

This was the era when radio was just coming into its own, and Whiteman had millions of listeners. He and his musicians frequently were so frantic doubling and tripling on jobs—radio broadcasts, theater engagements and recording sessions—that the "King of Jazz" became as much a part of the American home as the Model T Ford, Mah Jong and hip flasks. Charles Lindbergh was the nation's idol in those days and everyone was arguing the respective pugilistic abilities of Dempsey and Tunney. But Whiteman

was top man on the music totem pole and nobody argued his position.

Remember some of the Whiteman Victors of the '27 and '28 period? "From Monday On," "Louisiana" and "Back In Your Own Back Yard" all spotted fine Beiderbecke solos; "I'm Afraid Of You," was one of Crosby's earliest efforts; "You Took Advantage of Me" and "Changes" were exemplary etchings of the fine, hot, rhythmic sound of the group at a time when it was at its artistic peak.

Well, it couldn't last. Most of the crack jazzmen had left Pops by 1930 and although he continued to lead an orchestra through the 1930's and 1940's, it was never the same. Today, Whiteman is active as a television emcee in New York. His musicians are widely scattered; many of them, like Bix, Lang and Young, are dead.

But Whiteman, and the world, will remember that one mighty crew. It was the best he ever had. And there's nothing around, today, half as good.

—Dexter



PETE DAILY: Royal Room.  
 RED NICHOLS: Sardi's  
 ZUTTY SINGLETON: Club 47.  
 KID ORY: Beverly Cavern.  
 MEL HENKE: Encore.  
 JESS STACY: Hangover.  
 DEZI ARNAZ: Biltmore Bowl.  
 ARTHUR VAN: Colonial Ballroom.  
 FREDDIE SLACK: Nick Arden's.  
 CONNIE HAINES with the  
 Orchestra of Eddie Bergman:  
 Ambassador.  
 STAN KENTON: Palladium.

## Grant Will Fight Along This "Lion"

Johnny Grant who has disc jockeyed his way from WGBR, Goldsboro, N. C., to WINS, N. Y. and then to KMPC, Hollywood should know, and Johnny says that deejays have to come up with something new and different, or lose listeners. Currently running around the film colony with a tape recorder trapping screen luminaries for interviews, he believes there is enough feature news in any locality to brighten the disc jockeys long hours. For what it is worth Johnny is turning a copyright stunt over to public domain. It's simple. Disc jockeys just go to their closest lion tamer. Take recorder in cage with lions and tamer. Tape reactions. With trainer Mel Kountz and 11 lions Johnny did it, getting a highly satisfactory running commentary. Kountz can be heard making the commentary and John can be heard running.

## Initial Sacker Can't Get To First With Tunes

Babe Dahlgren, at one time a famous and fan fielding first baseman with the New York Yankees says it is easier to become a big time ball player than a big time songwriter.

Now living in California, Babe admits he is discouraged.

### "Really Rough," He Complains

"They talk about it being tough to break into baseball, with about 400 jobs in the majors, but any kid can get a tryout and chance to show his stuff. Babe said in an interview with *Chicago Park of the Los Angeles Mirror*.

"But this song writing is really rough. A guy like me just can't get to the right people to get his songs heard."

Dahlgren, whose far-flung baseball adventures were cut short in 1947 when he injured a shoulder making a diving catch with the Browns, turned tunesmith about a year and a half ago.

### Uses Unorthodox System

He's written 18 songs, both words and music, the hard way because he doesn't read music. He gets an idea, starts singing and he's worked out a melody and then sits before a piano picking out notes with one finger and writing "Black Key No. 5, White Key No. 3," etc.

None of his efforts has been published, although several have been aired. Gladys Goodins, organist at Ebbetts Field and Madison Square Garden, played three of Babe's songs during the 1948 World Series.

He was listening to the series broadcast at his Santa Anita Ranch home when he heard his tunes.

### Greatest Thrill Recalled

"That was the greatest thrill of my life," he said. "I never had a home run that gave me as big a thrill, not even the one I got with the Yanks in the World Series with Cincinnati."

"I Love My Cincinnati Reds" is the title of a song he wrote at the request of the club and he hopes it will be adopted officially.

"There's a Rumor in Town" is a catchy, swingy piece and "When the Lights Are Low" is a pleasing lullaby. Babe's had records made of them on which he sings.

"I thought it would be a cinch when I started," he admitted. "While I wasn't exactly a star, my name was well known and I didn't think I'd have any trouble getting my songs submitted. I found I had two strikes on me before I went to the plate."

(Ed's note: *Funny, Babe, sounds easy on page two: see Dave Dwyer*)

## SATCH'S PALLADIUM DEAL GOES PHFFT!

Deal to bring Louis Armstrong, backed by a local 15 piece band playing straight dance music, into the Hollywood Palladium following Stan Kenton went into the deep freeze when parties couldn't

get together on price. Satch management wanted \$1,750 a week for a guarantee. Palladium couldn't see it and tagged Jerry Gray's band to follow Kenton's crew instead.

## Hits!

- 'Mockin' Bird Hill' - Les Paul
- 'Chicken Reel' - Les Paul
- 'John and Marsha' - Stan Freberg
- 'I Taut I Taw a Puddy Tat' - Mel Blanc
- 'Would I Love You' - Gypsy Heart - Helen O'Connell
- 'Magic Tree' - 'Jet' - Nat 'King' Cole
- 'Tennessee Waltz' - Les Paul
- 'Little Rock Getaway' - Les Paul
- 'My Heart Cries for You' - Jimmy Wakely
- 'A Penny a Kiss, A Penny a Hug' - Jimmy Wakely
- 'Bring Back the Thrill' - Mary Mayo
- 'Lovesick Blues' - 'Evenin'' - Kay Starr

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## Judges, Step Down!



**MEET THE JUDGES . . .** Don Swann, Chick Floyd, Al Jahns, Kay Starr, Carlton Hayes, Helen Grayco, Benny Short, Turk Murphy, are standing from left to right. Kneeling are Spike Jones, Chuy Reyes and Nick Stuart. Luminaries from music world gathered to judge entries in song writing contest sponsored by disc jockey Tom Payne over KRAM, Las Vegas.